Lessons from Translation of a Historical Novel from Tamil to English

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Abstract

Historical novel is a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages, or it may contain a mixture of fictional and historical characters. The historical novel *Ponniyin Selvan* taken for our analysis is a mixture of fictional and historical characters. The events are also both historical and fictional. Translating such a historical novel is a challenge for the translator. Arguably, the barriers to translation of the historical novel from Tamil to English are even higher since the challenges are many which include taking the readers not only to a new language situation but also to a period in the past. Before resorting to translation, the translator has to be sure that the novel to be translated meets the exacting standards of native English readers of historical fiction.

The translator Indra Neelameggham who translated the first part of *Ponniyin Selvan* has done her job with meticulous care. The translated version can be taken as a model to those who resort to translation of historical novels. The strategies adopted by Indra Neelamggham to make her venture palatable to English readers are highly commendable. So it is worth attempting to learn lessons from her translated work.

Key words: standards, linguistic criteria, stylistic criteria, translational criteria, strategies, retention, compromising, adhering, clarification, over statements, wrong statements, under statements, mismatches, omission,

1. Introduction

The writer Kalki is known for writing novels in Tamil based on history. A few of them are *Sivakamiyin Sabadam*, *Partipan Kanavu*, and *Ponniyin Selvan***.** Kalki Krishnamurthy's *Ponniyin Selvan* excels all his other novels and attracts the readers till now. It has all the ingredients of a historical novel say historical events, love, friendship, enmity, conspiracy, vengeance and war including the style. The narration takes you to the period of the events depicted in the novel. The style is vivid and interesting. The Part first of Ponniyin Selvan is translated into English by Indra Neelameggham in 1990. Another English version of Kalki's *Ponniyin Selvan* has been rendered by H. Subhalakshmi Narayanan in 2016. The present study is based on Indra Neelamggham's English version of *Ponniyin Selvan*. The paper is not intended to evaluate the translation but to understand the strategies adopted by the translator for the successful translation of the historic novel *Ponniyin Selvan* in Tamil into English. It tries to explore the lessons or the strategies a translator can learn from such venture.

2. A Glimpse of the First Part of *Ponniyin Selvan*

First part of *Ponniyin Selvan* is titled as *putuveLLam* translated as *'new floods'*. It introduces one of the important characters of the novel, Vandiya Devan who has undertaken a secret task assigned to him by the Crown prince of Chola kingdom. His journey across the Chola Kingdom reveals his courageous heart, cleverly brain and skill in using sword along with the beautiful landscape of Chola Kingdom at that time. He witnesses many important

events and meats important characters of the novel. First part lays foundation to the events to be followed in the next parts.

3. Standards for Understanding Translation Strategy

There is no agenda here to evaluate the English translation of *Ponniyin Selvan*. Instead, it is intended to understand the strategies followed by Indra Neelameggham while translating *Poniyin Selvan* from Tamil to English. Let us have some standards to understand the translation strategies followed by Indra Neelameggham while rendering *Ponniyin Selven* into English.

At least three criteria have to be taken into account to understand the translation strategies adopted in a translated text. They are linguistic criteria, stylistic criteria and translational criteria.

Linguistic criteria comprise of lexical, structural, and semantico-pragmatic criteria. The lexical criteria include adequate rendering of technical terms and social-cultural terms, lexical innovation of source language text (SLT) in the target language text (TLT) for maintaining a balance between them, retention of denotative meaning and preservation of connotative meaning. The structural criteria assure retention of SLT structure and modified TLT structure retaining the balance between SLT and TLT. Semantico-pragmatic criteria involve retention of social milieu of SLT into TLT, preservation of emotion/feeling of SLT in TLT, preservation of overall sense/import of SLT into TLT, accuracy/intensity/seriousness of translator in attempting rendering SLT into TLT, coverage of all information conveyed in SLT while creating the TLT, adequate representation of images and retention of the function of SLT into TLT.

The stylistic criteria enable the translator to choose between a number of styles depending upon the nature of the SLT and the TLT she aims at.

Translational criteria comprise of the methods of communicative translation, cognitive translation and semantic translation. Communicative translation attempts to recreate the same effect on the TL readers as received by the SL readers. Cognitive translation refers to a pre-translational procedure which may be performed on the SLT to convert it into the TL unambiguously. Semantic translation deals with the presentation of the exact contextual meaning conveyed in the SLT in TLT. In semantic translation, the translator always preserves the essence of the content in the SLT in a way the author intended, where the translator gives the prominence to the content rather than the lexical items. In other words, semantic translation is a semantico-pragmatic oriented translation and not a structure-oriented or lexicon oriented one.

In the light of the standards of translation described above, we can understand the strategies adopted by Indra Neeameggham in her translated work.

4. Strategies of Translation Adopted by Indra Neelameggham

4.1. Accounting for the Period

In a historical novel, accounting the period of an instance is very crucial. Indra Neelameggham has taken meticulous care in transferring the concepts related to time to the target language. While doing so she even changes the period mentioned in the original text to suit the time of her translated narration. For example, in the chapter 1, we come across the

following passage in which mention is made about the period of the novel in relation to the events in *Ponniyin Selvan*.

Eg. No.	Original	Translation
1	*vinaaTikku oru nuuRRaaNTu viitam eLitil kaTantu inRaikkut toLLaayirattu eNpattiraNTu (1950l ezutiyatu) aaNtukaLukku muntiya kaalattukkuc celvoomaaka.*	Let us travel a century for every second and quickly reach the times of a thousand years before the present.
2	*aaTi aavaNi maatangkaLil*	In the windy moths of Aadi-Aavani (August)

According to the text given in the first example *Ponniyin Selvan* was written by Kalki in 1950 (*1950l ezutiyatu*). So, Kalki mentions in these lines that he takes the readers to a period before 982 (*toLLaayirattu eNpattiraNTu aaNTukaLukku muntiya kaalattukku*) from the time of writing *Ponniyin Selvan*. Since Neelameggham translated the original in 1990, she changed the original figure of 982 into thousand and translates the line as '*a thousand years before the present'.* In another instance where months of Tamil calendar are mentioned, Neelameggham gives the possible English equivalent of the month within parentheses: Aadi-Aavani (August).

4.2. Accounting for the Location

Giving the correct location of incidents is crucial for a historical novel. Neelameggham adopts a strategy of giving the present name of the place within parentheses for the sake of the readers. She translates the phrases in the original with the added information within the brackets.

E.g. No.	Original	translation
1	*tillaic ciRRamapalattukku meeRkee*	West of Thillai Chittrambalam (Chidambaram town)
2	*caavakam, kaTaaram, yavanam, miciram*	Java, Kadaram (Malaya), Yavana (Greece-Rome)

4.3. Retention of Cultural Terms

According to Edward Sapir "Each linguistic community has its own perception of the world, which differs from that of other linguistic communities, implies the existence of different worlds determined by language". Catford rationalised this theory in his book "*Linguistic Theory of Translation*" as follows: "Cultural untranslatability arises when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the TL is a part. For instance, the names of some institutions, clothes, foods and abstract concepts, amongst others." Neelameggham more or less sticks to the principle of cultural untranslatability. All the Tamil months are kept as such. The names of festivals and other culturally oriented items are retained in their original form.

E.g. No.	Original	translation
1	*aaTip patineTTaam perukkanRu*	During the Adi month festival of Padhinettam Perukku

2	*avarkaL ooTappaaTTum, veLLappaaTTum, kummiyum, cintum paaTinaarkaL*	They sang traditional boat songs as well as folk songs like *kummi* and *Sindhu*
3	*puuttuk kulungkum punnai marangkaLum konnai marangkaLum katampa marangkaLum*	flower laden punnai, konnai and kadamba
4	*calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captitana*	salli, karadi, parai, udukku were being tuned together.
5	*kuravaik kuuttu naTakkap pookiRatu*	The Kuravai Koothu (gypsy dance) is about to begin

Adi Padhinettam Perukku, kummi and Sindhu are culturally loaded terms. Note that even names of trees are kept in the original forms as shown in the third example (*punnai*, *konnai* and *kadamba*). In the 4th example the names of native instruments such as *karadi*, *parai*, *udukku* are kept in the native format. . In the 5th example, the native diction is transferred as such to English with English equivalent in bracket (Kuravai Koothu (gypsy dance)).

4.4. Compromising Terms for Time and Distance

Kalki makes use of Tamil terms which are not in vogue now to denote periods and distances keeping in view of the events taking place in the historical past. For example, he makes use of *kaata tuuram* 'a sort of distance' and *naazikai* 'a sort of period'. Neelameggham translates them by making use of the terms *league* and *hour* respectively.

4.5. Adhering to Translation Equivalents

Neelameggham in many instances tries to make use of the translated terms instated of using the native vocabulary. The following table will illustrate this.

E.g. No.	**Original**	**translation**
1	*kuuTTaanjcooRum, cittiraannamum*	Stewed rice and fancy rice
2	*cittiraannam mutaliyavaRRai*	Picnic rice-dishes
3	*kuvaLaikaLum, kumutangkaLum*	lily and the blue-lotus
4	*iLaniir, akil, cantanam, veRRilai, vellam, aval, pori*	tender coconuts, myrrh, candy, jaggery, betel leaves, pressed rice and puffed grain
5	*joociyarkaL, reekai caastirattil vallavarkaL, kuRi collukiRavarkaL,viSakkaTikku mantirippavarkaL*	Astrologers, expert palm readers, soothsayers and magicians who cured poison-bites

The following translations are interesting to note:

E.g. No.	**Original**	**translation**

6	*uTampellaam uurtvapuNTaramaakac cantanam aNintu talaiyil munkutumi vaittirunta*	the sandal-paste namam markings of the sect all over his body; he had styled his hair into a topknot on his forehead.
7	*paTTai paTTaiyaat tiruniiRu aNintirunta*	wearing broad ashen marks on his devout body
8	*viirac caiva paatatuuLi paTTar*	fanatic Saiva dust-worshiping priest
9	*kaavi vastiram aNinta atvaita canniyaaci*	the ocher-clad monk who believed in the One supreme Being
10	*veRuntaTiyanooTu*	wood-brained wastrel
11	*Pata tuuLi paTTaree*	foot-dust worshippe
12	*kuNTaati kuNTan*	well-built brute

The translator has taken maximum care in translating the dress, attire and appearance. Her translation of *talaiyil mun kuTumi* into "styled his hair into a topknot on his forehead" (as we see in 6th example) and *paTTai paTTaayt thiruwiiRu* into "broad ashen marks" (as we see in 7th example) stands as a testimony to her translation skill. In certain instances it is difficult to say whether the translation has rightly conveyed the description to the readers or not (as we see in the examples 8-10).

4.6. Extra Information for Clarification

Neelameggham in many instances tries to give extra information to make the native concept clear to the non-natives.

E.g. No.	**Original**	**translation**
1	*aaTi aavaNi maatangkaLil*	In the windy months of Adi-Aavani (August)
2	*arampaikaLaakavum meenakaikaLaakavum toonRinaarkaL!*	Appeared like the heavenly nymphs Ramba and Menaka!
3	*Ponni nati*	river Ponni (Cauvery)
4	*teevaarap paaTalkaLaiyum tiruvaaymozip paacurangkaLaiyum*	captivating devotional poems - Thevaram & Thiru-vaaimozli
5	*manmatanaiyum*	Manmatha the God of love
6	*calli, karaTi, paRai, pulaangkuzal, uTukku aakiyvai ceerntu captittana*.	instruments like salli, karadi, parai, udukku were being tuned together

We can see form the example 1, the original text does not have a word equivalent to *windy* 'having wind'. The translator added it as extra information as the months of Adi-Avani are windy months. Similarly in the original text (example 2) there is no equivalent for 'heavenly nymphs'. But the translator added the additional information that Ramba and Menaka are heavenly nymphs for the sake of non-natives or English readers. River Ponni is clarified as 'Cauvery' within brackets in the translated account (example 3). The poems, Thevaram and Thiru-vaaimozli have been described as 'captivating devotional poem' in the translation (example 4); unlike the original. Manmatha has been specified in the translation as 'God of love' in translation (example 4). In example 5, salli, karadi, parai, udukku have been explained with the additional attribute 'instruments like'.

4.7. Compromising with the Administrative Terms

The translator mostly gives the translated equivalents for the names of administrative posts which are native words. There are mismatch between the Tamil Terms and the English equivalents given by the translator. The lexical gaps have been filled up by the translator by the available translation equivalents due to want of the exact translation equivalents. So the equivalents may not be exact. The following instances will exemplify this.

E.g. No.	Original	translation
1	*taanaatikaari*	head of finance
2	*taanyaatikaari*	head of food supply
3	*ciRRaracaraiyum, kooTTattalaivaraiyum, periyakuTittanakaararaiyum*	princeling, nobleman or squire
4	*makaataNTa naayakarumaana*	Commander-in-Chief

Tamil Lexicon gives the meaning 'superintendent of charities' for *taanaatikaari*. Similarly *taanyaatikaari* means 'officer for food'. *atikaari* in both cases is translated as 'head' which is not true; it simply means 'officer' in Tamil. *taNTa naayakar* means 'head of an army'; translating *makaa taNTa naayakar* as 'commander-in-chief' is just filling the lexical gap with the available term in the target language.

4.8. Understatements

The translation is not free from understatements or wrong statements. Few stray instances are found here and there. The following examples will exemplify this. Understatements are committed by the translator due to some overlooking. It is difficult to find reasons for the drawbacks.

E.g. No.	Original	translation
1	*palaac cuLai*	Jack-fruit
2	*vaatamiTTa muuvaril oruvar*	One of the debaters

In example 1, *palaac cuLai* means 'a piece of fruit inside jack fruit' and not simply 'jack-fruit'. This is a case of understatement. (Jack fruit is hyphenated unnecessarily by the translator.) In the example 2, the original means 'one among the three debaters'. This is also another instance of understatement.

4.9. Over Statements or under Statements

The translation is not free from over statements **or** under statements. Few stray instances are found here and there. The over statements or wrong statements are committed by the translator due to some overlooking.

E.g. No.	Original	translation
1	*kurutai enRu collaateeTaa! kutirai*	"Don't say mule. Say mare," corrected the other.

	enRu col! enRaan innoruvan	
2	*ilakkooNa aaraaycci*	semantic research

Kurutai is the spoken (metathesized) form of *kutirai* 'horse'. *kurutai* does not mean 'mule' or 'mare'. Mule is denoted by "*kooveerikkazutai*" and mare is denoted by "*peNkutirai*" in Tamil. *kurutai* is used by Kalki as a spoken form, may be to denote the inferior quality of the horse (as visualized by the character who uttered it) and definitely not to denote mule or mare. If that is the case, Kalki would have made use of the right Tamil words mentioned above. The instances could be attributed to the translator's imagination. Similarly "*ilakkooNa aaraaycci*" denotes 'grammar research' and not 'semantic research' in English. The above mentioned utterances seem to be instances of overstatements and understatements respectively.

4.10. Mismatches and Omissions

There are stray instances of mismatches and omissions in the translation. The following table will exemplify this. Mismatches and omissions are committed by the translator due to some overlooking.

E.g. No.	**Original**	**Translation**
1	*kamuku maTTaikaL*	platters of plantain-flower petals
2	*viruntukkup piRaku kaLiyaaTTam, caamiyaaTTam, kuravaik kuuttu ellaam naTaipeRum. Kuravaik kuuttup paarkka veeNTum enRu enakku aacai!*	After the feasting there would be several entertainments: music, pantomimes, miracle plays, gypsy dancers and mystic oracles. I wish to see the gypsy dance and hear the oracle.
3	*calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captittana*	Several kinds of drums, flutes, pipes and instruments like salli, karadi, parai, udukku were being tuned together.

In example 1, *kamuku matai* means 'platters of areca nut' not 'platters of plantain-flower petals' as given in the translation. In example 2, there is no mention of 'miracle plays' and 'mystic oracles' in the original. There are many mismatches in the 3rd example. The original has only the following statement: *calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captittaana* which can be translated as '*salli, karadi, parai, flute, udukku* were being tuned together'. This series is distorted in the translation with the addition of 'Several kinds of drums, flutes, pipes'; of course *flute* which comes after *parai* in the original.

4.11. Retention of Metaphors and Similes

The metaphors and similes used by Kalki are retained in the translation with the original connotation. The following instances will justify this observation.

E.g. No.	**Original**	**translation**

1	*veLLaip paaykaL virikkappaTTa eezeTTup periya ooTangkaL, veNciRakukaLai virittuk koNTu niiril mitantuvarum annap paTcikaLaip pool, meelak kaaRRinaal untappaTTu viraintu vantu koNTiruntana.*	About seven or eight large boats with white, spreading sails filled with the breeze were coming swiftly like white swans floating with wide-spread wings.
2	*oru maamalaic cikarattin miitu kariyakoNTal onRu tangkiyatu pool*	looked like a dark cloud resting atop a mountain peak.
3	*ungkaL aRivu ulakkai kozuntutaan!*	Your brains are like budding shoots on a pounding block.
4	*kaTampuur maaLikaiyin kariya periya mattakajattin miitu pazuveeTTaraiyar, erumaikkaTaa miitu ematarman varuvatu pool vantu koNTiruntaar.*	Lord Pazluvoor was coming seated on the dark, huge elephant from Kadamboor Fort: like Yama, the God of Justice seated upon a huge water-buffalo!

Translation of metaphor and simile is always a challenge to a translator. The selection of parallel metaphor or simile may sometimes cause confusion and misunderstanding. The translator of Ponnin Selvan has to be appreciated for carrying out the meaning conveyed by these two types of expression to the TL successfully almost in all her renderings. For example the simile "*veNciRakukaLai virittuk koNTu niiril mitantuvarum annap paTcikaLaip pool"* is translated as 'swiftly like white swans floating with wide-spread wings'. The selection of translational equivalents carries the original meaning as such in this expression. The same thing can be said for the simile in the second example too. But metaphors are not easily amenable to translation. The metaphor used in TL in the example 3 is a difficult one as it is very much a socio-cultural term which is unknown to the TL readers. "*ulakkai kozuntu"* which literally means 'rounded end of a pestle' (as given by Tamil Lexicon) which metaphorically means 'stupid person'. The literally translation of metaphor into TL does not carry the metaphorical sense of SL to TL properly. In the 4th example the simile "*erumaikkaTaa miitu ematarman varuvatu pool*" is translated as 'like Yama, the God of Justice seated upon a huge water-buffalo'. *Kriyavin taRkaalat tamiz akaraati* (KTTA) gives the meaning of *eman* as 'god of death (who rides he-buffalo)' and *erumai* as 'buffalo'. But the translator translates *ematarman* as 'God of Justice' which may be due to the attributive head *tarman* 'god of justice' and *erumai* as 'water-buffalo'. Tamil Lexicon gives the meaning of *eman* as 'god of death' and *erumai* as 'buffalo'. The translator might have preferred 'water-buffalo' with the attributive noun 'water' to distinguish it from other species of oxen.

4.12. Vivid Style of Translation

The translator adopts a style of translation which definitely makes the reader to feel that they are reading the original. The translation at the word, phrasal level and sentential level is worth commendable. The whole of the translated book is full of such instances.

E.g. No.	**Original**	**Translation**
1	*tanta niRat tennangkurttukaLal capparangkaTTi izuttukkoNTu*	dragging their carts covered with canopies of sandal-colored, supple coconut-leaves,
2	*kariya tirumeeniyar oruvar viiRRiruntaar. mattakajattin meel anta viirar*	A dark, well-built man seated on a finely decorated elephant
3	*min oLiyuTan kaNNap paRitta anta vaaL cuzanRa veekattinaal avanuTaiya kaiyil*	The swirling sword flashing like swift lightning in his hand appeared like God

	tirumaalin cakkaraayutattai vaittuk koNTu cuzaRRuvatu pool toonRiyatu	Vishnu's spinning Chakra (discus)

The above mentioned examples stand to exemplify the vivid style of translation used by the translator.

4.13. Adherence to Discourse and Tempo

Coherence in the discourse is the salient feature of novels**.** The tempo has to be kept to induce the reader to continue reading. The translator successfully maintains the coherence in the discourse in her rendering as well as she keeps the tempo of the original intact. The following instances will justify this observation.

E.g. No.	**Original**	**Translation**
1	*aakaa! Itu evvaLavu piramaaNTamaana eeri? ettnai niiLam? ettnaai akalam? toNTai naaTTil pallavap peeraracarkaLin kaalattil amaitta eerikaLellaam inta eerikku munnaal ciRu kuLangkuTTaikaL enRee collattoonRum allavaa? vaTa kaaveeriyil viiNaakac cenRu kaTalil vizum taNNiiraip payanpaTuutuvataRkaak maturaikoNTa paraantkarin putalvar iLavaracar iraajaatittar ita kaTal poonRa eeriyai amaikka veeNTumenRu eNNinaaree?*	Aha! How huge is this lake? How wide and how long? Can we not say that the tanks built by the great Pallava monarchs in the Thondai Kingdom are mere ponds and pools compared with this immense reservoir? Did not Prince Raja-aditya son of King Paranthaka who conquered Madurai, think of building this great tank to conserve the waters of the North Cauvery which were going wastefully into the sea?
2	*"aTaTee! itu enna vintai! unakku eppaTi avaLuTaiya niRattaip paRRit teriyum? nii avaLaip paarttirukkiRaayaa, enna? engkee,eppaTi paarttaay? pazuveeTTaraiyarukku maTTum itu terintaal, un uyir unnuTaiyatala..."*	"Hey! What is this wonder? How do you know about her complexion? Why, have you seen her? Where? How did you see her? If Lord Pazluvoor knows of this, your life is not yours!"

The translator has defiantly translated these emotion laden passages using relevant translational equivalents keeping in mind the discourse structure and the tempo of the discourse. At the same time the translator resorts to translation with the native language style. Sometimes this type distortion gives the translation the source language flavour which most of the Indian translators invariably do. One can see such nativization or Indianization in novels written in English by the Indian authors.

4.14. Persistent Style

The translator retains the narrative style of the Kalki while resorting to translation. The flow of the original book is retained in the translation too. The whole translation stands to testify this statement. There are many joyous occasions in this volume with joyous poems. The translator keeps the style of the original by translating these poems without sacrificing the tempo of the original.

E.g. No.	original	Translation
1.	*"vaTavaaRu pongki varutu* *vantu paarungkaL, paLLiyaree!* *veLLaaRu viraintu varutu* *veeTikkaip paarungkaL, toozhiyaree* *kaaveeri puraNTu varutu* *kaaN vaarungkaL, paangkiyaree!*	Come, oh ye young maidens, Look at the North river bubbling by! Come watch, oh ye friends, Look at the White river rushing by! Come, oh come all ye girls, To look at the Cauvery tumbling by!
2	*"paciyum piNiyum pakaiyum azika!* *Mazaiyum vaLamum tanamum peruka!*	Let hunger and disease be destroyed; Let enmity be routed; Let rain and fertility increase; Let bounty grow boundless.

Throughout the translated text, the translator mains her style keeping in mind the historically oriented source language style.

4.15. Successful Transferring of the Scenery Descriptions in the Original

The translator is very successful in transferring the description of scenery beauties in the original as such in translation. There are many such instances of such vivid descriptions transferred to the translation. The following is one among many.

E.g. No.	Original	Translation
1	*aaTip patineTTaam perukkanRu coozanaaTTu natikaLilellaam veLLam irukaraiyum toTTuk koNTu ooTuvatu vazakkam. anta natikaLiliruntu taNNiir peRum eerikaLum puuraNamaaka nirampik karaiyin ucciyait toTTuk koNTu alaimootik koNTiruppatu vazakkam. vaTa kaaveeri enRu paktarkaLaalum koLLiTam enRu pootu makkaLaalum vazangkappaTTa natiyiliruntu vaTavaaRRin vaziyaakat taNNiir vantu viira naaraayaNa eeriyil paayntu atai oru pongkum kaTalaaka aakkiyiruntatu.*	It was common for rivers of the Chozla Kingdom to run with flood waters touching both banks during the Aadi month festival of Padhinettam Perukku. The lakes fed by these rivers would also be filled to capacity, with waves jostling and colliding upon their embankments. Waters from the river called North Cauvery by the devout, but commonly known as Kollidam, rushed into the Veera Narayana Lake, through the Vadavaru stream and made it a turbulent sea.

The text is full of such instances. The translator adherently follows the source text in the description of sceneries which is very much essential for carrying the readers to the historical past.

5. Conclusion

From the point of view standards of translation explained in the beginning an attempt has been made here to understand the strategies adopted by the translator to render the original in Tamil into English. We can guess that the translation is meant for non-native speakers, especially for those who know English and not Tamil. The translator has to assume that the readers of the translation are not acquainted to the socio-cultural environment of the novel under consideration. The translator's dictions should be understandable to the readers and at the same time should not mislead them. In spite of the stray instances of lacunae, we must say that the translator has successfully translated

Ponniyin Selvan in Tamil into English. The strategies adopted by the translator are highly commendable. A translator can learn man things from the translation strategies adopted by Neelameggham.

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